Episode 1,296: Tattoos and the State

Guest: Leah Farrow and Josh Griffin

WOODS: Haven't seen you guys in quite some time. I knew, Leah, that you were involved in tattooing for some time. Now, I could not be more outside that industry. I have no knowledge of it at all. And in fact, I even asked people in my — I have a private Facebook group, actually a secret group. You can't even search for it.

FARROW: Nice.

WOODS: It's like it's not even there, okay?

FARROW: Like a speakeasy.

WOODS: Yeah, like a speakeasy, exactly. That's right. That's right. So I asked them, I said, "I don't have any tattoos and I don't intend to get any, but yet, I am kind of interested in general stories of industries and government and how they relate to each other. And what do you all think?" And overwhelmingly, regardless of their personal opinion of or attraction to tattoos, they all said, "We love stories like this." So all right, then this is an absolute definite. So first of all, how long have you been, I guess, a tattoo artist?

FARROW: I've been tattooing for ten years.

WOODS: Ten years, okay.

FARROW: And I've owned my own tattoo shop for almost two now.

WOODS: And where is that?

FARROW: It's in Huntsville, Alabama, Rocket City.

WOODS: Ah, okay, nice. All right, so I guess the first thing that occurs to me is to ask about regulation, because you would think an industry where you're taking somebody's skin and you're changing how it looks, and I could imagine the state saying, "Now, hold on just a minute here. I mean, we've got to get in here and make sure people aren't dying," or whatever it is. Like you can just imagine the hysteria. And yet I'm not sure that's really what has happened. So can you tell me about regulation and how it came about, or how much there is, or can you live without it in tattooing?

FARROW: Yeah, so regulation is kind of funny in tattooing, because the main concern, as communicated by like local municipalities — because it's regulated on a very local level — is that we don't spread blood-borne pathogens — which is a legitimate concern, because we are coming in contact with bodily fluids, and if you don't practice certain safety practices, then you're going to spread stuff to people. But it's done on a very local level, and it's done via the health department on that local level. The funny thing is, while this isn't really a surprise, the local health departments are incredibly ignorant of how tattooing works, how diseases are really spread or can be spread through tattooing, and they focus on very strange things when they come and do their inspection.

WOODS: Oh, okay. Now, by the way, I've heard that in other industries too. Like I've heard of a guy who produces paper, and he says the inspectors come — like from OSHA. They're just looking to make sure that the workers don't have equipment falling on their heads — and he says, I basically have to take them around and explain to them what they're supposed to be looking for.

FARROW: Right, exactly.

GRIFFIN: Yeah, this is exactly what happened with our own health department inspector when we had to kind of get the stamp of approval from the health department. And what's funny is, I teach economics. I actually have a bachelor's and a master's degree in economics. And in my econ classes, I remember, especially in public choice, the conversation was always about, you know, is the government evil or are they stupid? Or is it, you know, sometimes some magical combination of both?

FARROW: [laughing] Both.

GRIFFIN: Yeah, and we libertarians, I think, often tend to think that agents of the state always have these really evil and kind of nefarious intentions, and you know, *How is it that we can harm people?* And I will say, with the local health department, again, it's not so much that they're evil. The woman is —

FARROW: She loves me.

GRIFFIN: Yeah, she's very nice. And it's not even stupidity, but that word ignorance is just perfect. It's like, she has no idea what's going on in tattooing. And when she came in and was going through the checklist of all the things we needed, it's like, I don't know if this woman has ever been in a tattoo shop before.

WOODS: Yeah.

GRIFFIN: Yeah, and so it's just very strange. And you're exactly right; it's almost like we had to tell her what to look for and what she should be checking for.

FARROW: Yeah, and she loves me, because there is that stereotype of tattooers being a little gruff, and, you know, I use that to my advantage since I'm a nice lady. But yeah, she doesn't know kind of — she focuses on like paperwork, and she focuses on kind of whether my materials have expired. Just very strange things. But she doesn't focus on the things that

actually would spread disease, like reusing needles or pouring ink back into their receptacles and using it again and stuff like that. Paperwork is a big one that she focuses on.

WOODS: Now, I agree with you that, especially at the local level, it's quite possible to come across people who have the attitude that: I'm just doing my job, and I'm not really here in particular to harass people; I just want to make sure everybody's safe. I think there are people like that. I think it'd be silly not to think that. But on the other hand, there's still that — so in other words, our caricature that we might have of all regulators certainly doesn't hold. But the other side's caricature, we just can't seem to dislodge from their heads, which is that the regulator is this all-wise, all-knowing superhuman who will protect us from wickedness. And the reality is so much more mundane, that it's a shame that they have to live in this fantasy world — although I suppose it's more comforting for them, but it's not really particularly dignified.

Okay, so you were telling me that the industry, at least at one time or another, had more or less been known for self-regulation. What does that look like?

FARROW: All right, so I'll give you a little history, a brief history of tattooing the United States. So tattooing in the United States largely started in New York City, and basically this guy, Martin Hildebrand, he came and set up shop in New York in the 1800s, and he was tattooing Civil War soldiers. So at the time, there were no laws in the books about tattooing. The first machine was invented around then. It was inspired by Edison's electric pen, actually. And then tattooing began to grow. So it's funny, because a lot of people don't know this, but in the Victorian era, in like the 19th century, they were actually a fashion statement among royalty. So the Prince of Wales got tattooed, and his kids, Prince Albert and King George V, they all got tattooed and stuff, and tattooers would make house calls. So none of this was regulated. Now, to be fair, back then they weren't familiar with like blood-borne pathogens and spreading. So I mean, no one used gloves. I mean, it was just the wild, wild West, or East in this case.

But here's where things change. So in the tattooing industry, as more knowledge was gotten about spreading diseases, the tattooing industry self-regulated, because, without the government stepping in, they still didn't want to get the reputation of spreading disease, right? But in 1961, in New York, tattooing became illegal, and that was because there was an outbreak of hepatitis, and the city just was looking for an excuse because, you know, they don't like us hooligans. That's what a lot of cities think of us as. And they basically made tattooing illegal, saying that the hepatitis outbreak came from that. And it didn't become legal again until 1997. Actually, Rudy Giuliani is the one who made it legal again.

WOODS: Wow, how funny. I didn't realize that.

FARROW: Yeah. And he even said — and this is not a direct quote; I'm paraphrasing — but he said that it was already happening safely in New York City, so we might as well make it legal.

WOODS: Huh. Well, okay. I mean, at least that's I think a reasonable person's way of looking at the situation.

FARROW: Right, one reasonable thing from Rudy Giuliani.

WOODS: Right, right. I mean, I think we were owed at least one.

FARROW: Exactly. But in other states, it was illegal — like in Oklahoma, it was illegal until 2006, and in Massachusetts, it was illegal until 2000. So the thing is, tattooing was already happening in these places, just underground, and shops still existed. It was almost like the speakeasies of tattooing, you know? And they were highly self-regulated. It's not like you went into a shop and they weren't using gloves or they were reusing ink or whatever. They were doing the things to not spread disease, because it behooves them to not get a reputation for giving people hepatitis, right?

WOODS: You would think, right? So there is certainly that. Now, I'm curious about the opinions of your fellow tattooers.

FARROW: Yes.

WOODS: Because I have the case in mind of — I have a poker player friend, Adam Haman, who was a guest on the show some time ago, and he tells me that most of his fellow poker players are sort of on the conventional left, and they generally favor pretty big government, even in poker. I said, well, don't these people at least stop to say, "But they've tried to destroy what we do for a living?" I mean, certainly they've tried to wreck online poker. "Shouldn't we be skeptical toward them?" He says, no, their attitude basically is, well, you know, we do need some regulation. It can't be the Wild West out here. But apparently, tattooers are not the same way.

FARROW: Well, there's a little bit of a — I think it's a strange way that — like a lot of tattooers — I can't say whether most tattooers are on the left or the right. I think there's actually kind of an even amount of. If you go to Portland, they're probably more on the left, and then you come down here to Alabama, and probably more of them are on the right. But they all come together when you ask them, should the government step in and regulate needles or ink — for example, there was a suggestion, a rumor in the industry that the FDA was going to start regulating ink and you would have to put in through FDA approval. And by and large, that was completely opposed by every tattooer I talked to. And the argument, which is a really sound argument, is that the government knows nothing about tattooing, and they wouldn't be able to properly regulate it, even if they tried.

GRIFFIN: The other funny thing is, even without having any formal training in economics, there are a lot of tattoo artists that realized that if the FDA came in and started regulating ink, that it would increase the price of ink, which is obviously one of your major input costs.

FARROW: Yeah.

GRIFFIN: And that maybe on the other end, that also increases the price to the consumer. And so again, without looking at an econ 101 textbook, they still kind of understood that this is going to increase costs in the industry. It's going to be bad for us. And so there was kind of a big backlash amongst tattoo artists against the FDA potentially trying to come in and start regulating their materials.

FARROW: Yeah, and they even got together. There was a convention where they were getting together to form kind of an organization amongst tattooers to help self-regulate quality and self-regulate safety standards just amongst themselves.

WOODS: Can I assume that, these days, some states are more demanding in what they ask of tattooers than others?

FARROW: I think that, health-department-wise, they're pretty similar across the board, but there is a lot of difference in zoning, for example. Where I am, we're only zoned for certain areas, so I couldn't open a tattoo shop just anywhere. But ironically, we're zoned for areas that are for industrial use, so it's kind of a self-fulfilling prophecy that like they look at tattooing as kind of a trashy profession or something, and then we're zoned for places that kind of fulfill that, as like trashy locations. I was lucky to kind of find a loophole, and my shop is in a really nice area, luckily. But when we were looking for a shop, that was really difficult to find a place that we felt was a nice location to open.

WOODS: So you weren't taking over somebody else's business? You were starting in a new location from scratch?

FARROW: Correct.

GRIFFIN: Yeah, and that was actually a really frustrating thing and for me maybe brought back some of my libertarian angst from when I was much younger, because we're going from place to place to place, where there are all these landlords who are more than willing to rent to us. And so I'm thinking in simple terms: okay, the owner of the building wants us to come in and rent, and we want to come in and pay him. Both parties benefit from this kind of mutual, voluntary trade, right. But every single time, we would have to go to the zoning board and make sure that the place that we wanted to open was zoned. And we continually got rejected. And for a while there, it was very, very frustrating, because everywhere that we wanted to open, we couldn't because zoning wouldn't allow it. And of course, I'm sitting here thinking: what in the world business is it of yours whether we open a tattoo shop or not as, especially if the person who owns the building is okay with it? That was really frustrating. And like Leah said, we quickly discovered what was going on. It's that the people either in zoning or really on the city council who make these laws, they think, well, tattoo shops are kind of sketchy and a little shady, and people with tattoos, I don't know about them. So they only allow tattoo shops to open in sketchy or shady areas, which means, of course, that it becomes a self-fulfilling prophecy, and as she said, you only get tattoo shops in sketchy areas, so the shops you get are going to be really sketchy. And that was — we finally did find a place, but after a lot of —

FARROW: A lot of searching.

GRIFFIN: Yeah, a very high search cost.

WOODS: Yeah, yeah, I bet. Now, the side of me that's interested in business purely, apart from the libertarianism, is just curious: how do you go about getting the word out about a new tattoo location? I mean, what do you do? I mean, obviously, some people will drive by and see you, but do you have to run ads? Do you use social media? What do you do?

FARROW: Well, I was lucky enough — I'm a custom artist, and I'm appointment-only, and I was lucky enough that I already had clientele from when I worked at a different shop. And for me, personally, because I run a private studio — I'm about to have another tattooer tattooing full time, but that's a new development. And basically, my clients just followed me, and I am able to stay booked on word of mouth alone.

WOODS: Wow, that is a great position to be in.

FARROW: Yeah, it's pretty amazing. I do obviously put my tattoos on social media, and then I have an Instagram account with about 12,000 followers. That helps. So I mean, I self-promote in that way, but I spend virtually no money in advertising.

WOODS: Well, especially given that it requires your attention, so there are only so many people you can see.

FARROW: Exactly. Yeah, and the way that my business model works, and a lot of times — tattooing has changed a lot over the years, because you have a lot of artists that realize you can actually make a good living tattooing. You don't have to die depressed and penniless. You know, maybe depressed, but not penniless.

WOODS: Yeah, yeah.

FARROW: Right, so you have a lot of these custom shops where people can actually draw, and mine is similar, and I'm appointment only, so I book actually two to three months ahead of time, and then I actually cut my books off and I have a waiting list.

WOODS: Now, you don't have to get any kind of license, do you?

FARROW: I do. I mean, I have to get one through the health department.

WOODS: Okay.

FARROW: But the health department license simply states that I know how to not spread disease. There is no licensing in terms of quality. So that's another way that tattooing is very self-regulated, is that, for example, if you're someone who learned to tattoo out of your garage without formal training — and we call those scratchers, right? You're tattooing people in unsafe conditions out of your house — tattoo artists who tattoo in a way that is safe and have high quality, they will kind of weed those people out, and they'll even like — it's really interesting. I've seen like through literal ostracism, they'll basically call these people out on social media, and they'll tell people not to go to them, and they're really ostracized. So it's kind of fun to watch, because they don't realize how they're using the market to their advantage. It's really cool.

GRIFFIN: Yeah, it's especially interesting when, like Leah said, tattooers of all political stripes, either left-leaning or even right-leaning, who would say that they love the state in all these various ways, come in and kind of self-regulate their own industry. And they understand, of course, as we said earlier, maybe government regulation is not ideal. But that word that we had used for people who are doing what we might call unauthorized tattooing — and again, it's not unauthorized by the government. It's not like you need to a state or even a

local license. You do from the health department, but you don't get like a tattoo artist license like you would for maybe I think hairdressing or to be a barber or something like that. There's no licensing in this industry —

FARROW: For quality.

GRIFFIN: Right. But these people, again, that she mentioned, scratchers, that's a really derogatory term, and it's someone who didn't have a formal tattooing apprenticeship. What's interesting about tattooing is it's kind of Old World, and it's one of the few jobs where you get an apprenticeship and you work as an apprentice for one or two or maybe three or four years, and then you actually go to work after your apprenticeship for the artist that trained you. And only if you had a formal apprenticeship will shops actually hire you. And if you didn't, they won't even look at you until you get an apprenticeship. And like Leah said, yeah, current artists who are tattooing very much look down on self-taught artists because of the risk, like she said, of spreading disease, or just because usually the quality of their work is very, very, very lacking.

FARROW: Yeah, I have an apprentice now, actually.

GRIFFIN: Yeah. The other interesting thing I'll say — and this is what I thought was crazy when I first became friends with Leah and then when we started dating. I really started learning about the tattoo industry, and my only kind of experience with this idea that markets can regulate themselves, again, came out of an economics textbook. It's like, well, I'm not sure how it would work, but I know that the government screws up everything they touch, so I just know that people left alone can kind of self-regulate. And I didn't really know of any good examples of a self-regulating industry until I got to really know Leah. And the tattoo industry is really self-regulating. Supply companies, so the companies that make like ink or needles or other things that tattoo artists use, they won't even sell you the supplies unless you're a legitimate artist that works at an actual shop. And they verify all of that before they send you supplies.

FARROW: Yeah, like they'll call the shop and make sure you work there.

WOODS: Oh.

GRIFFIN: Yeah. So like, if you know — not that you would, but if you were to try to maybe start tattooing or something —

FARROW: Out of your house.

GRIFFIN: Yeah, out of your house, and you went to these supply companies online and tried to start ordering supplies, they wouldn't ship them to you. They would very quickly realize, you know, this Tom Woods guy, he's not an actual artist, and he hasn't had an apprenticeship, and they wouldn't send you anything. So it's very interesting how the industry kind of regulates itself this way, not just artists, but also the supply companies.

WOODS: Right, right. Right, yeah, that is interesting, because of course that whole approach is a kind of self-regulation. Now, meanwhile, I'm looking here, I see a headline from a little over a year ago. The headline is: "Behind the Japanese court ruling that tattoo artists need to

be qualified doctors." So in Japan, they're clearly trying to discourage tattooing for cultural reasons, and so therefore, they put this absurdly onerous requirement on — you basically can't be a dedicated tattoo artists. You'd have to be a physician who happens to do this on the side, I guess.

FARROW: Yeah, they actually have the same rule in South Korea, as well. And I've been to South Korea, and I stopped in a tattoo shop, because, of course, why wouldn't I? And basically, it's kind of like — I mean, obviously, the people tattooing in South Korea are not doctors, but they are kind of underground, and I guess it's similar to how it was in New York before 1997.

WOODS: Yeah, yeah. Yeah, but you guys are — first of all, I'm glad you're doing so well. That's astonishing. I mean, can you imagine how many people who would kill to be in a line of work where they pretty much have all the clients they need; it's just a matter of they go to work, and those people show up, and everybody's happy. That's amazing. That's great.

FARROW: Yeah, I'm really lucky in that way.

WOODS: So tell me about your podcast. I love the name, by the way, so tell us about that.

FARROW: Okay, so our podcast is called *No Regerts*. And essentially, I looked out there for — I listen to lots of podcasts, and sometimes I even listen to yours [laughing].

WOODS: Thank you.

FARROW: You're welcome. And there wasn't a podcast out there for people who are interested in tattoos or curious about the tattoo industry or curious about the proper way to go get tattooed. All of the tattooing podcasts out there were for other tattooers, and I thought, man, this is like a big hole in the market for information. I get asked the same questions all the time. It doesn't matter if you're tattooed or not. I get asked: does it hurt? How much does it cost? You know, what's your craziest tattoos story? I mean, I don't blame people. Like, I would be curious too.

WOODS: Yeah.

FARROW: And so I talked to Josh and I said, you know, we really need to start this podcast, because I think a lot of people would listen, and we have a lot of information that just is not like available out there. And I really like educating consumers about just the proper way to go about things, because I don't like it when people get bad tattoos. And by that, I mean poor quality, not necessarily subject. I'm not going to judge that as much. And so we created this podcast for those people. So Josh doesn't have any tattoos, which makes an interesting dynamic.

GRIFFIN: Yeah, it's part of our schtick.

FARROW: Yeah, exactly.

WOODS: That's funny. Okay. I mean, I knew he didn't, but it's funny that it's part of your — how could it not be, basically? How could that not come up?

FARROW: Yeah, like he's the outsider, right?

GRIFFIN: Yeah.

FARROW: And I'm the cool one.

GRIFFIN: [laughing] That's right.

WOODS: See, I'm never the cool one. Doesn't matter which podcast I'm on. I've never the cool one.

FARROW: I'm not cool, either. It's just a lie I tell myself [laughing].

WOODS: No, I think, honestly, if you're in tattooing, I think it just goes with the territory. But I'm looking at your website now, because I have not heard your podcast before, but I love the layout. It's really easy on the eyes. The title, "Regerts" is so funny. The length of each episode, it looks like they're about as long as my episodes are, so easily digestible. Are you doing it just as a labor of love, or is there a business angle in it?

FARROW: Yeah, I mean, you know, we wouldn't turn down money.

WOODS: [laughing] That's the spirit.

FARROW: I mean, we just set up a Patreon for it. You can just find it with "No Regerts podcast." But our goal is to eventually be able to attract advertisers and maybe get sponsors and stuff like that. We're actually doing a live taping of our show at tattoo convention in Chattanooga in February, so that should be cool.

WOODS: Oh, that's great. Yeah, people will learn about the podcast. That's great.

FARROW: Exactly. And so I mean, the goal would eventually be to be able to make a little money off of it, because it does take a lot of time and effort. And, you know, we have two kids, and they take a lot of time and effort too, so between them and owning a business and Josh having a full-time job and us doing a podcast, yeah it would be nice.

WOODS: Yeah, sure, sure, sure. But again, this is me not knowing anything really about tattooing, but with other niches people might be in — let's say pets or something — I could see that I could promote certain products that pet owners would like on the show, or I could have an Amazon store and earn a commission on when they buy their kitty litter refills or whatever. But what kind of products could I buy that are tattoo-related that you could promote?

FARROW: Well, I imagine the best kind of things we could promote would be more along the lines of things that people who get tattooed or who are interested in tattoos would buy.

WOODS: Yeah.

FARROW: So like certain products, I'm thinking, even like — I mean, everyone eats, so like even home meals and stuff, which is kind of a stereotypical thing people promote on

podcasts. But like, for example, we were recently at this kind of YouTubers convention, and there was a guy there promoting these rings that you wear that they're like silicone, and they don't get caught on things, so like if you're climbing a mountain or something, your ring is not going to get caught, like wedding rings. And he gave us a couple, and I thought this is perfect, because I'm always getting my ring caught on my gloves.

WOODS: Right, right, right, so there are a lot of products that, as you say, certain people might be more inclined to use. And there are a lot of products that we all use, we all have to use. And I was just wondering if there were specific industry-related things that you could do. But I very often promote just generic things, because sponsors find that my — you know, when you have a podcast where 93% of the listeners are men, well, yeah, you know, a razor company may want to advertise for that [laughing]. But they get a lot of bang for their buck advertising on my podcast. But also, from time to time, I promote a really, really great foreign language instruction company, and not because this is a foreign language podcast, but because, well, any person at some time might decide to try to learn a foreign language. So it generally does work out pretty nice. I mean, you see car commercials in the middle of any TV show you might be watching, because anybody might be in the market for a car.

All right, so I'm glad you're thinking this way, because you're right, as they say, the laborer is worth his hire. You're putting in the work, and it'd be nice for it to return something to you. But that's great. I mean, I was going to say, you could use it to promote your own shop, but it doesn't sound like you need that.

FARROW: Well, and also, actually a lot of our listeners are international or don't live near here. I mean, I do have people who travel to me to get tattooed, but —

WOODS: Well, I wonder if there are any people from Japan or South Korea shedding tears as they're listening to your podcast?

FARROW: I know, I feel so badly for them. I know they're fighting really hard t to get things changed, and I'm wondering how much it actually changes their day-to-day, because obviously, these people are still tattooing. So also, what I got from that is I'm part of your 7%.

WOODS: I appreciate that. Thanks. Yeah, when that statistic first came out — now, it's a little outdated. You know, it could be 7.3 by now. But people were using the hashtag #IAmThe7%, and that was very sweet. I appreciated that. So as far as you can see, is there a kind of equilibrium that's been reached between regulators and the tattoo industry? Or are there any, buttinskies out there who are trying to push for more?

FARROW: I don't think any tattooers are pushing for more regulations. And I think right now the seas are pretty calm. I don't think — you know, every now and then, something comes up and everyone kind of gets into a tizzy about it, and then they let it go. So I think things are pretty chill. My favorite thing happening right now is that, because — I think it's interesting, just as a tattooer — because there's no way really even — I don't even know how the government would regulate the quality of work, because it's so subjective, right?

WOODS: Yeah.

FARROW: But tattooers are getting together, like a piercers, which are all often lumped into tattooers — a few years ago, they created the APA, or the American Piercing Association, and it's become this big thing where piercers aspire to be part of the APA, and they will promote that on their social media pages. When they're looking to get hired on like tattoo and piercing job boards, they'll say, "I'm a member of the APA." Because the APA itself set certain standards for jewelry and the way you pierce and stuff like that, and it completely self — they did it all on their own.

WOODS: Just one last thing. Have you ever had somebody come in to you and say, you know, let's say, hold up an arm or a leg or something and say, "Look at this horrible job this other tattooer did. This is absolutely terrible?"

FARROW: Oh, yeah.

WOODS: Oh, so you have gotten complaints about others?

FARROW: Oh, yeah. I mean, just because you have a tattoo shop doesn't mean that you're necessarily going to deliver a quality product. So we definitely — like amongst kind of local communities, there becomes a reputation of shops of the good ones to go to. The problem is, is that a lot of people want to pay the least amount possible. And there's a saying in the tattoo industry, which is that you get the tattoo that you deserve.

WOODS: Ah, okay, yeah. Yeah, I can understand where that would be coming from.

FARROW: Yeah, and so where I charge kind of a premium price for my product, it's not so exponentially higher than the other person that I think it would be worth going to the other person, but a lot of times, especially if they're kind of newer into tattooing or getting tattooed, and they don't realize — a lot of people have trouble kind of evaluating art for quality, I think.

WOODS: Well, I think this is a case of: cheap is the new expensive.

FARROW: Right.

WOODS: Yeah, I mean, you think you're saving money, but you're really not.

FARROW: Exactly. But you know what, Tom? Some people are okay with it. Like, some people have tattoos that I think are horrible, and they love them.

WOODS: Yeah, I mean, on the other hand, it's like anything else. You could go to somebody's home, and there is the most wretched painting hanging on the wall [laughing]. You don't know what is motivating this, but they love it.

GRIFFIN: Yeah, the big difference with a tattoo is it's a painting that doesn't come off.

WOODS: [laughing] Yeah, that's the problem.

FARROW: And honestly, that's one of the reasons I wanted to do the podcast, because I was like, well, instead of getting angry, I'm just going to try to educate people, you know?

Because I've had people come into my shop with tattoos that weren't even healed yet, and they wanted it covered up. They got them somewhere else, you know? And then by the time I'm done covering up the tattoo that they got somewhere else, they've paid triple the amount that they initially paid, because it's much harder to cover something up than to just do it initially.

WOODS: Yeah, you say, instead of getting angry, you educate people. I both get angry *and* educate people. It seems to work.

FARROW: I've tried to zen my anger, so to speak.

WOODS: Well, great to hear from you guys, and I'm glad it's going so well. I love the idea of the podcast, first, as a team effort, and with one of one of you not actually having tattoos or having any intention of getting one. That just sound so, so perfect. And plus, *No Regerts*, if there's anybody out there who's not getting that, it's "regrets" misspelled. That's the beauty of it. It's this classic misspelled tattoo. So it's NoRegertsPodcast.com. I'll link to it at TomWoods.com/1296, and I hope you guys will check it out, and thanks to the two of you.

FARROW: Thank you, Tom.

GRIFFIN: Yeah, thank you.